

3-D Imaging Past & Present

STEREO WORLD

March/April 2009
Volume 34, Number 5



A Publication of
National
Stereoscopic
Association, Inc.

**Copeman's
Family Views**

F-P vs. V-M



Coraline
Opens Door to New 3-D Attitude

'50s Flavored Finds

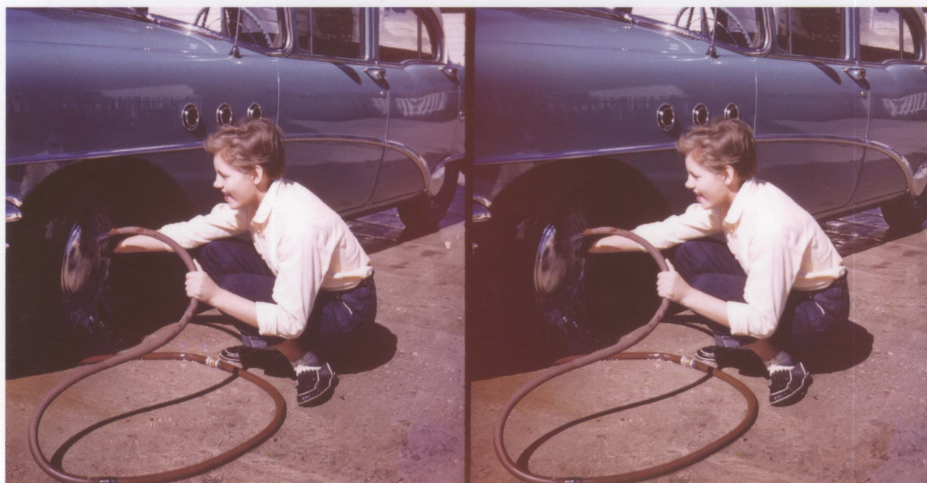
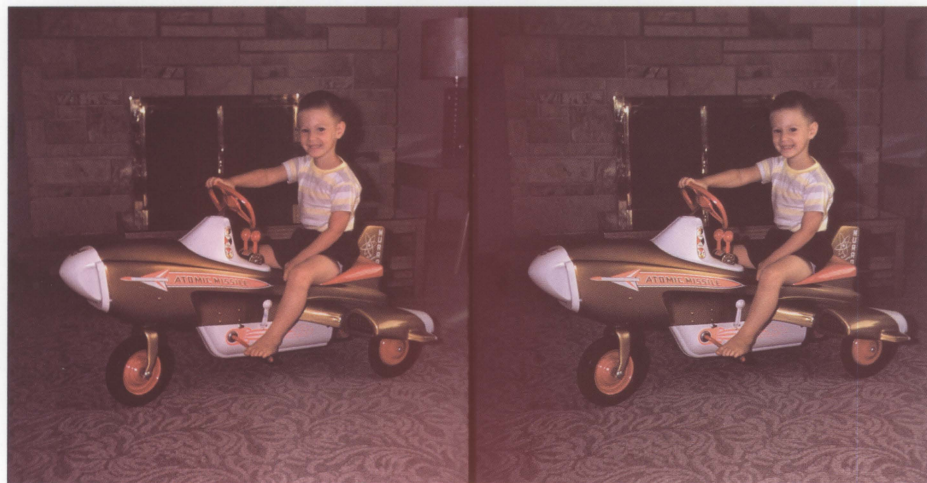
A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

Wheels

Thanks to Ron Labbe in Massachusetts for sending a nice selection of vintage views revolving around the theme of "Wheels". I've selected three of my favorites to include here, but the remaining few may show up on this page in some future issue. No information is known as to the photographers, types of mounts used or any labeling of the images, so they are best just enjoyed for the delightful moments in time that they preserve.

I'll bet that boy in the first image was the envy of his neighborhood with his sleek Atomic Missile, although I'm surprised he was allowed to bring it into the house! It looks like the kids in the second view are having almost as much fun on their tractor. And that's quite a shiny car having the wheels washed as the finishing touch in the third view! 📺



This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to stwrld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.

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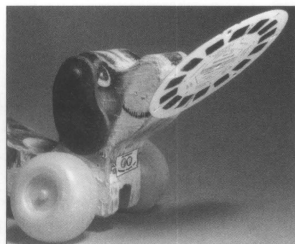
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Front Cover:

This theater lobby display stereographed by Ray Zone must stand in for an actual frame from *Coraline*, as none were made available by the studio. It's a bit misleading, since in the film Mr. Bobinsky hands her the beet on the upper balcony of the apartment house and not in this later encounter on the ground. Coraline briefly accepts the beet in the film before tossing it over the railing, unlike the posed rejection in the lobby display. See Ray Zone's article "Shooting in the Dark—A Landmark Year for 3-D Movies Begins."

Back Cover:

This 1910 view by Robert Copeman titled "Kathleen and friends having a tea party" reveals both the skills and the stereographic interests of this little known British amateur. See "One Man's View: Robert William Copeman" by Ray Norman, with contributions by Paula Fleming.

The National Stereoscopic Association is a non-profit organization whose goals are: to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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EDITOR'S VIEW

Comments
and Observations

John Dennis

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Adding Depth to the Media

Major 3-D films like *Coraline* and *Monsters Vs Aliens* aren't the only media bringing matters stereoscopic to public attention lately. Recently, *Time*, *Sports Illustrated*, *Entertainment Weekly*, *Fortune People* and *Tiger Beat* magazines included glasses and some 3-D content, while *Home Theater* magazine included an article about 3-D movies on DVD and Blu-Ray, and *Widescreen Review* ran a feature titled "Bringing 3D To The Home."

The February 20 edition of NPR's *Science Friday* featured a segment titled "Animation Goes High Tech With 3-D." Guests were *Coraline* Director Henry Selick, NSA member, Z-Screen inventor and former Chief Technology Officer for Real D Lenny Lipton, and Head of Production Development for DreamWorks Animation Jim Mainard.

None of the guests directly corrected host Ira Flatow's introductory remarks about "red and green glasses" used for 3-D movies of the past, but the segment was otherwise an informative discussion about the past, present and future of stereoscopic cinema. Stop motion, computer animation and live action films were covered, as were questions of the economics of 3-D and the eventual percentage of all productions that will be released in 3-D. The discussion can be heard at www.npr.org/templates/story/story.php?storyId=100921268.

The March 15th issue of *USA Today* included an article by Mark Miller titled "3-D Revolution" featuring quotes from DreamWorks' Jeffrey Katzenberg, Bob Furmanek of the 3-D Film Preservation Fund, Dan Symmes of Dimension 3 and our own Ray Zone. Movies, games, publications, TV shows and the 3-D hardware at this year's Consumer Electronics Show are all mentioned. (See Lawrence Kaufman's article "Stalking 3-D at the 2009 Consumer Electronics Show.")

(Continued on page 13)

GONE MADDD

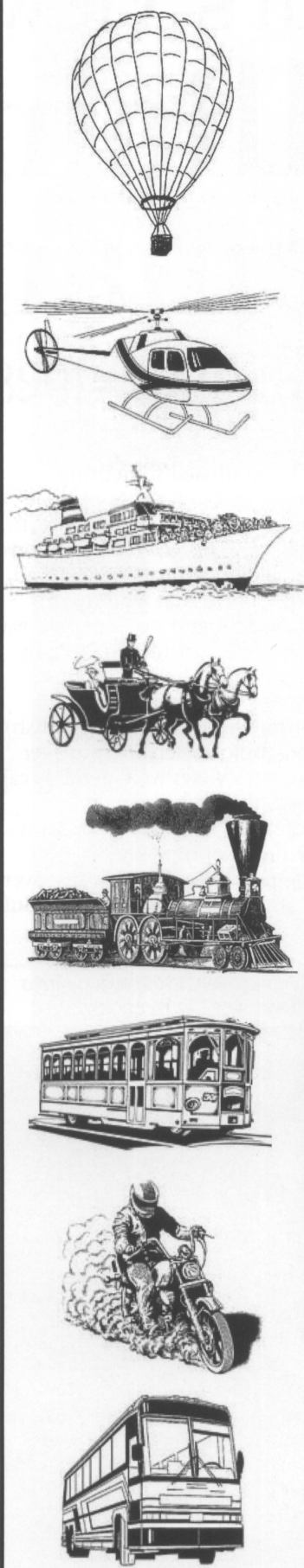
by AARON WARNER
3-D by Ray Zone



KATIE ALWAYS ENJOYED VISITING HER PHANTOGRAMS AND PHANTOGRAMPA.



KATIE ALWAYS ENJOYED VISITING HER PHANTOGRAMS AND PHANTOGRAMPA.



ONE WAY OR ANOTHER, MAKE IT TO MESA

WHERE THE STEREO'S FINE IN '09!

NSA Convention, Mesa AZ July 8-13 2009

Stereo Theater • Trade Show • Workshops • Stereo Gallery
Excursions • Interest Group meetings

<http://2009.nsa3d.org>



logo by Boris Starosta

NOTE:

The ZIP code for returning the NSA 2009 Registration Form to Bob Shotsberger is *incorrect*. Before mailing the form, change the last line of the address to: Fort Worth, TX **76133**

One Man's View: Robert William Copeman

(1861/1862–1928)

by Ray Norman, with contributions by Paula Fleming

A while ago I walked into a local auction in the English countryside and found a box of stereoviews for sale. At first glance they seemed to be typical, if very good, amateur views—dating from the first 20 years of the last century. On studying them in the viewer I was struck by the high quality and excellent stereoscopic effect. The subject matter was wide and ranged from family portraits, still lifes, and views of the Waveney Valley, Suffolk, in Eastern England where I live, to landscapes in Wales—obviously following in the footsteps of Francis Bedford. Many bore the monogram, “R.W.C.,” and one, fortunately, was printed, “With Christmas Greetings and Best Wishes for the New Year, from

Mr & Mrs R.W. Copeman, Town View, Wincanton. Xmas 1904.”

Further research led me to the website www.workhouses.org.uk/index.html?Wincanton/Wincanton.shtml. On scrolling down, I was astonished to see one of the views as a single image attributed to the Somerset Records Office. Further research revealed the fact that Copeman was Master of the Wincanton Workhouse. I contacted the originator of the Workhouse website and he kindly added my views and an explanatory note giving authorship of the views to Copeman.

There it would have remained had I not had a nagging feeling

that I had missed something. Trawling through pages of irrelevant data one day I came up with a small note of recent acquisitions to the Royal Institute of Scotland, where I found that a group of views of Scotland by Copeman was gifted to the Institute in 2002 by his grandson. The gem in this entry was that Copeman was a one-time President of the (British) Stereoscopic Society. No wonder Copeman's views were good! A call to the Stereoscopic Society revealed no records, nor had anybody heard of him.

The next thread was to discover that 18 of Copeman's views of Suffolk were held by the Suffolk

Self-portrait of Robert W. Copeman titled, “The Master,” Feb. 1909, posing with a stereoviewer and views, probably in his home, “Town View,” in Wincanton.



.....
 Self-
 portrait of
 Robert W.
 Copeman
 posed
 with a
 dissolving
 magic
 lantern
 slide
 projector.
 Perhaps
 Copeman
 also
 made
 lantern
 slides.



.....
 Herbert
 W. M.
 Copeman
 posed
 with toys.



.....
 Herbert
 W. M.
 Copeman
 posed in
 a wash
 tub.





.....
 Herbert
 W. M.
 Copeman
 posed
 with a
 snowman
 he
 probably
 made.



.....
 Kathleen
 and
 friends
 having a
 tea party,
 June
 1910.



.....
 "Twins,
 tired out
 with
 play,"
 July
 1911.



Long-suffering Herbert W. M. Copeman, Sept. 25, 1897, age six, posed with what must be his baby sister, Kathleen.

Records Office in Lowestoft, again gifted by his grandson. Dumping the wife and kids on the beach, I went round to the Office and compared their views with mine. I found that most were duplicates although there were a couple of gems of old fishing smacks leaving Lowestoft harbor. Fortunately the Records Office had recorded details of Copeman's life from his grandson. Their record reads as follows:

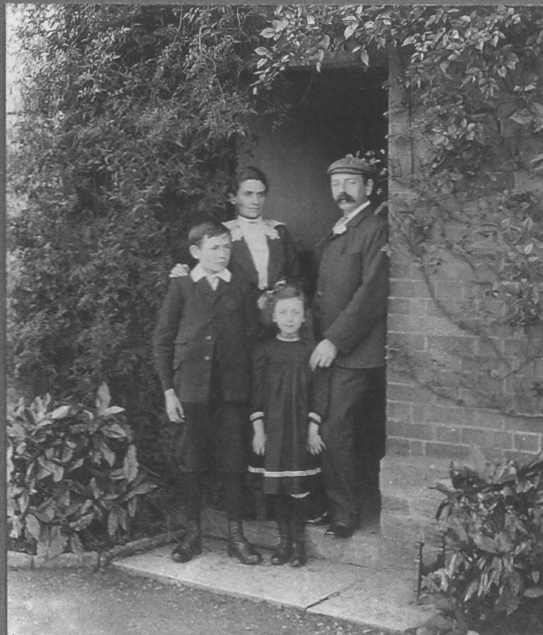
"Robert William Copeman, born Beccles ca.1861. Robert's father Isaiah carried on a long-established

butcher's business at Blyburgate in Beccles. Robert was apprenticed at age 12 to a firm of auctioneers in Ipswich. At the age of 25 he moved to Henstridge, Somerset, to become an auctioneers' clerk. Later he and his wife Eveline became Master and Matron of the Workhouse in Wincanton, Somerset. Robert later worked in Lloyds

Bank, Bristol. The (Beccles) photographs will have been taken on holiday visits with his family."

On another visit to the Beccles auction where I bought the views, I happened to mention these details to the lady at the desk. "Oh yes," she remarked, "my sister used to work for them before the shop closed some years ago. I remember that they used to slaughter the animals in the back yard!"

Robert William Copeman, Eveline, Herbert W. and Kathleen M. Copeman, at the door of their home. This view was used as their Christmas card, and carries the message, "With Christmas Greetings and Best Wishes for the New Year, from Mr. & Mrs. R. W. Copeman. Town View, Wincanton. Xmas, 1904." Town View was the name of the Wincanton workhouse.





Further digging into various records reveals that Copeman's was an ancient family, appearing as early as the 17th century in Norfolk as butchers. Robert William was one of at least nine children. In 1887 he married Eveline, a music vocalist. Their son, Herbert

"A Corner of the Ward, Wincanton Infirmary," Nov. 1909. Robert and Eveline were the Master and Matron of the Wincanton workhouse. Parish workhouses were in operation there as early as 1777. In 1836 the Poor Law Commissioners authorised the building of a workhouse to house 200 inmates which was completed in 1838. The workhouse, eventually known as "Town View," closed in 1973 and was demolished shortly thereafter. Copeman also photographed other workers and buildings in the complex providing an insight into the realities of that life.

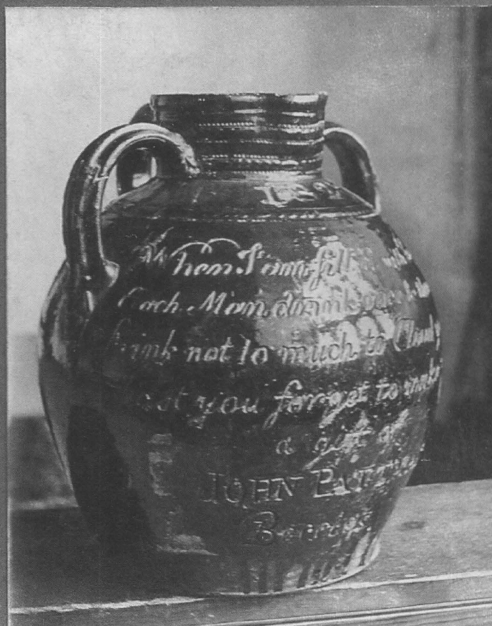
W. M., was born in 1891. In 1949

Herbert worked for the British military in Germany, and became a translator in the Office of the U. K. High Commissioner by 1952. As late as 1962 he appears to be living back in the U.K., in Bristol where his father had worked. Their daughter, Kathleen M. was born ca. 1897.

"Ringer's Jug (1827) in Beccles Steeple, July '07." One wonders why Copeman documented this rare artefact, a relic of the days when ringing tower bells was hard work and ale was allowed in the bell tower. Was Copeman a change ringer?

The inscription reads:

*"When I am filled with liquor strong,
Each man drink once and then ding dong,
Drink not too much to cloud your knobs,
Lest you forget to make the bobbs.
A gift of John Patman, Beccles, 1827."*



.....
 Copeman
 does not
 title this
 view, but
 no doubt
 there is
 an inter-
 esting
 story of
 why he
 wanted
 to docu-
 ment this
 young
 man
 getting
 his hair
 scrupu-
 lously
 washed!



.....
 "In the
 Garden,"
 Aug. 6,
 1917.
 Kathleen
 and
 Eveline
 with a
 stereo
 viewer.



.....
 "Brussel's
 [sic]
 sprout
 head,
 Hen-
 stridge
 16 Nov.
 '01." This
 image
 displays
 Cope-
 man's
 range of
 photo-
 graphic
 abilities.





Copeman's original boating view on the River Waveney in Suffolk.

As noted in the Royal Institute of Scotland's records, Robert was President of the British Stereoscopic Society, a group founded in 1893 and still in existence today. See www.stereoscopesociety.org.uk. He made numerous self-portraits posed with objects such as stereo viewers and a dissolving lantern slide projector, but his real talent was taking candid photographs of his family. His compositions are charming, and display his ability to put his subjects at ease—not an

easy thing to do with children. He must have had some official recognition as one of his Beccles stereoviews turned up without attribution in the form of a view published by the Fine Art Publishers' Photography Co., a fairly short-lived organization believed to be the U.K. arm of B.L. Singley's Keystone empire. In 1928, Robert William Copeman died after thirty

productive years as a stereo photographer.

Whether there is more of Copeman's work out there remains to be seen. It falls in the period now a century distant, which I believe is long overdue for reappraisal. Until recently good Edwardian furniture was despised—now it is highly favored over poor Victorian pieces. Looking at the contemporary work of some of the great Underwood photographers—Professor Ricalton for example, it is high time we applied the same criterion to early 20th century stereographers. 📷

Copeman's view on the River Waveney, published without attribution on a Fine Art Publishers' Photography Co. mount and re-titled "Summer Eve on the Stour" (a river several miles to the south).



Directions.—When looking through the Stereoscope, press the **Forest Edge** of the **HOUSQUITE** **CLOSE** to (touching) the face. Slide the **HOUSQUITE** containing the photograph backwards and forwards until the correct focus is obtained, when figures and objects will be seen solid, in relief. Hold the Stereoscope so that a **STRONG** light falls on the **FACE** of the Photograph.

The Fine-Art Photographers' Publishing Co.,
9, LINDORE ROAD, LONDON, S.W.

Stereoscopic Research Library Opens in Pennsylvania

by Karen Martin

The Alfred A. & Rachael Elizabeth Johnson Memorial Research Library is now open at the Johnson-Shaw Stereoscopic Museum, 423 Chestnut Street, Meadville, Pennsylvania. (See *SW* Vol. 29 No. 5, page 32.) Research can be done during museum hours of 10:00 A.M. to 4:00 P.M. Wednesday, Thursday and Friday from March through December, and 10:00 A.M. to 5:00 P.M. on the second Saturday of each month. Appointments can be made to use the library at other times. I will give one caveat to prospective library patrons—the room isn't well heated, so winter is a poor season to be undertaking a research project.

Most of the research library's books and papers were part of the four tractor trailer loads of items rescued and stored by George Shaw when he was hired to clear the former Keystone View Company building of everything *except* for the negatives, stereoscopic film prints and manuscript ledgers that were eventually donated to the University of California Riverside. (All of the original manufacturing equipment, work tables, the printing press, and a large percentage of the stereoviews on display at the Johnson-Shaw Stereoscopic Museum were also items stored by Mr. Shaw until he donated them to brothers Lance and Eric Johnson, who had been the third generation of their family to work for Keystone View Company.)

Almost all of the library's approximately 400 items relate to the Keystone View Company, but there are also a few dozen Underwood & Underwood volumes, plus a couple of books from other view companies. There are shelves of the guides that came with the endless sets of stereoviews and lantern slides Keystone and Underwood sold to schools; other shelves con-



Museum Volunteer and Research Library Organizer Karen Martin with the book *TEACHERS' GUIDE TO KEYSTONE NEW 600 SET* from the Library collection.

tain motivational books read by salesmen, plus some of the reference books from the original Keystone library. Several binders are filled with four versions of the *Keystone Travel Club*, a newsletter aimed at promoting the educational advantages of owning stereoviews. Other binders are filled with newsletters and training materials used by Keystone's Stereophthalmic (eye testing and eye training) Department salesmen.

Keystone produced medical stereoviews illustrating such topics as skin diseases and dental problems. Several of those boxed sets are available for viewing.

The library has about a half dozen view company catalogs. There are a few dozen circa-1900 letters regarding Keystone View Company or Underwood & Underwood, most dealing with alleged patent violations. Soon to be added to the library are 20 letters from Keystone to a 1920s salesman.

A filing cabinet contains a small collection of newspaper articles, transcriptions and/or copies of courthouse documents pertaining to Keystone View Company (deeds, incorporation papers, etc.) and information on, or recollections by, former Keystone employees.

The museum/library staff consists of two part-time volunteers, so there is no librarian able to do any long-distance research for you. However, if you're patient in waiting for a reply, someone can probably give you a general idea on whether the library has books or documents regarding a specific topic you may be interested in.

For additional information telephone the museum at (814) 333-4326, or email jasm@zoominternet.net. ☐☐

Fisher-Price Kills VM Scenic and Custom Reel Lines

by Mary Ann Sell

In 1939, at the New York World's Fair, William Gruber's marvelous invention—the View-Master—was introduced to the public. His idea was to have people travel the world from their living room through the magic of 3-D. The round discs, used in a simple viewing device, incorporated Kodachrome film to give the illusion you were really looking at the place pictured. You could stand in the middle of a street in Venice or see the view from a mountain in Switzerland. Travels to such exotic places as Beijing, South Africa, Viet Nam and Russia were all part of the View-Master travel library.

2009 marks the 70th anniversary of Sawyer's very first View-Master reel. This is a bittersweet anniversary as, on November 12, 2008, Fisher-Price (the current owner of View-Master) announced the end of scenic and custom reel production.

Scenic reels have been a mainstay of View-Master from the very beginning. There are many packets that were released in the 1950s that still have updated versions available today. Places like Yellowstone National Park, Columbia River Gorge, and the United States Air Force Museum all offer scenic titles in their gift shops. Who could forget the fun of going on vacation and picking up a packet

or two of places you were visiting along the way. I have always felt this was a way to travel the world since I saw my first View-Master reel at age five.

Custom reels are also being discontinued. These reels were produced for a variety of entities—restaurants, clothing manufacturers and designers, industrial applications and even the US Government, with a program showing mine hazards depicted on View-Master reels. Custom reels began in the early days of View-Master. Some of the earliest custom reels show shoes, mattresses and alcohol. Even the NSA has had several View-Master reels produced for our conventions over the years. Fisher-Price continued production up until the day of the announcement with many reels “in the works” at the time they shut down this division. People with pending reel orders were refunded their money with the information that these types of reels were no longer available.

One person who many see as the “godfather” of scenic reels is NSA member Charley Van Pelt. Charley began his career with View-Master in 1947 and continued with them until August 2008. That's a 61 year stint—a record for any career.

During his time with the compa-

ny Charley moved from Sawyer's salesman to GAF salesman to manufacturer's rep with View-Master International and Tyco, and ended up as a freelance photographer for Fisher-Price. He was with the company at the beginning and was lucky enough to see it through till the end of scenic reel production.

In 2000, we wrote a book with Charley on the history of the View-Master Company. Little did we know that the product would be reduced to a few kid's cartoons and mass market titles. The suddenness of the move is what has surprised many—combined with concern over what will happen to the vast inventory of archived stereo images produced by View-Master over the past 70 years.

We have discussed this with other View-Master lovers around the world and everyone feels this is a truly devastating move impacting our beloved 3-D format. Fisher-Price issued this statement when I questioned them concerning the shutdown of the custom/scenic division:

“Fisher-Price continues to support the classic heritage of the View-Master® line with licensed entertainment and educational reels that fit within our Core toy business strategy. Since the custom and scenic reels are outside of this scope and make up a very small



An iconic Fisher-Price pull toy dispatches a scenic View-Master reel, dramatizing the company's sudden decision. When View* Productions wrote to Fisher-Price and Mattel executives asking that their in-progress reels be finished in place of a refund for the thousands already invested in a new packet, the only reply was a probing letter from a Fisher-Price lawyer.
(Stereo by John Dennis)

fraction of the business, we have chosen to discontinue them at this time. We fully support the continuation of the View-Master line and look forward to sharing children's beloved characters with them through this iconic toy."

Only time will tell if enough reels will continue to be produced and marketed through toy and discount stores to keep the product viable. The good thing about this announcement is that it appears the production of *Discovery* science and educational reels will continue, although the shelves of my local stores that carry View-Master have few titles displayed and new titles are basically nonexistent.

Although Fisher-Price will no longer be making custom/scenic reels, Image 3D will continue their production of specialty titles and are even increasing the availability of personal reels with their new division "Celebrations," www.celebrations3d.com/. Hopefully Rich Dubnow and company will continue the tradition William Gruber started 70 years ago.

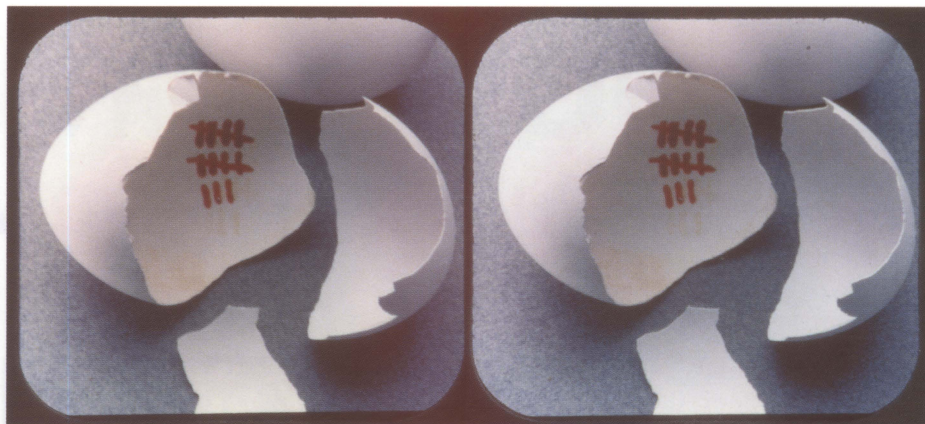
Questions and concerns regarding the closure of the scenic/custom reel department at Fisher-Price can be addressed to:

Juliette Reashor
Senior Manager,
Public Relations, Fisher-Price
juliette.reashor@fisher-price.com
Phone (716) 687-3354
FAX (716) 687-3511
www.fisher-price.com ☐☐

Editor's View

(Continued from page 2)

All of the above popular attention to 3-D imaging makes the decision of Fisher-Price to axe without notice the custom and scenic lines of View-Master reels all the more perplexing. (See "Fisher-Price Kills VM Custom and Scenic Reel Lines" in this issue.) While the company bemoans the drop in sales of the non-electronic View-Master in toy stores, it abandons the other two markets for the product—markets not dominated by kids expecting LCD screens and war games. ☐☐



"The impatient Chicken" by Stan White, Scene 18, Reel C from his classic 1987 View-Master album Beyond the Third Dimension, published by 3-D Book Productions of the Netherlands. The publisher brought custom View-Master reels to an unmatched level of quality through packets, albums and major books covering an amazing range of subjects. www.stereoscopy.com/3d-books/index.html.



Scene No. 4, "La Place Vendome" on the unique custom reel Théâtre de la Mode stereo-graphed by Ivy Feibelman at the Maryhill Museum of Art in Goldendale, WA. The historic exhibit of 1945 Paris fashion mannequins made an ideal stereo subject for the young stereographer, and the museum agreed to sell the reel in its shop. It's a fine example of the image publishing potential once available to both professional and amateur stereographers through View-Master. See SW Vol. 24 No. 4, page 13.



Scenic reels were once produced in the millions by View-Master or commissioned by tourist attractions around the world as custom reels. "El Castillo Pyramid Chichen-Itza, Mexico" by Larry Moor is Scene 7 on the custom reel made for the 1994 NSA 20th Anniversary convention in Milwaukee, WI. Cut off in mid production of a new packet without warning was the distinguished architectural reel publisher View Productions, featured frequently in these pages. See SW Vol. 34 No. 3, page 13 or www.viewproductions.com.*

Shooting in the Dark

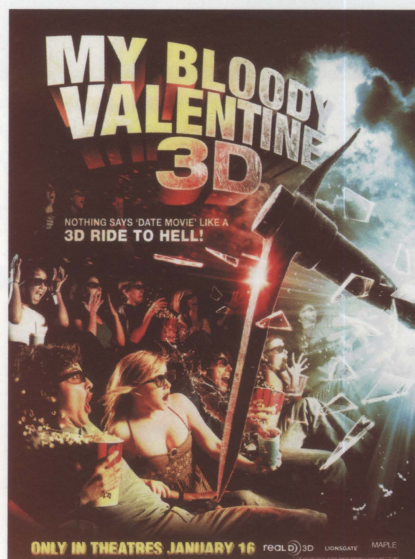
A Landmark Year for 3-D Movies Begins

by Ray Zone

The ad campaigns for *My Bloody Valentine 3D* (January 19) and *Coraline* (February 6) couldn't have been more different. Both films were very well photographed in stereo with innovative new digital technologies but in substance, as well as promotion, they exhibited contrasting styles. These opposing styles juxtapose the gimmick-based historical face of older 3-D movies (*MBV*) against the new philosophy of the stereographic story in feature films (*Coraline*) which is simply more "immersive."

My Bloody Valentine 3D, a horror film sequel, exploited the third dimension in its publicity, even going so far as to incorporate "3D" in the title. As well, the 2-D trailer (which played in actual 3-D in some theaters) depicted an audience wearing 3-D glasses and watching a film. *Coraline* (no "3D" in the title) on the other hand, was simply offered up in its stereo version as a more involving version of the darkly fantastic tale based on the children's book by Neil Gaiman.

The 3-D push may have given *MBV* a stronger opening weekend (\$23mm) while *Coraline*, released in about the same number of 3-D



Ads for *My Bloody Valentine* drove home the 3-D viewing experience.

theaters, opened at \$16mm. With both of the films the 3-D theaters outgrossed the 2-D version by a factor of 3 to 1. By February 20, *MBV* had pulled in over \$50mm and *Coraline*, after only 2 weeks in release, over \$35mm.

New Hand-held 3D Shooting Styles

For stereo photography of *MBV*, the 3-D team from Paradise FX was



Coraline advertising didn't emphasize 3-D, nor was it part of the title.

called into action by Director Patrick Lussier and similar technology was used for shooting that had been assembled by Max Penner for production of the Thomas Jane 3-D feature film *The Dark Country* a year earlier. Howard Smith, creator of the "AR," a steadicam style

Visually Challenged Critics

Stereographers pay attention to how film reviewers write about 3-D movies. At times it seems that the reviewer may be "stereo challenged" and predisposed to dislike any movie that requires the addition of glasses for viewing. One suspects that the reviewer's antipathy to stereo may be the result of poor vision.

This seems to be the case with "Film Critic" Bob Strauss and his review of *Coraline* in the February 6 issue of *Daily News*, the newspaper of the San Fernando Valley in Los Angeles. "*Coraline* looks fantastic even without the 3-D glasses (I know; I took the migraine-inducing things off a few times)," wrote Strauss. Strauss's middling review of *Coraline* (in contrast to Turan's in the *LA Times*)

suggests ignorance about and antipathy to stereo. With the "In a Nutshell" section of his review, Strauss writes "Stop motion animation is sublime, 3-D usage just OK in this adaptation" the reader gives pause.

One gets the impression of being in the presence of a color-blind art critic or a music critic who is tone-deaf. Perhaps a film critic like Strauss should simply preface their review by stating outright that they don't like 3-D. And, at this time in film history, newspapers should consider employing film critics who are not visually challenged to review 3-D movies. The next generation of stereoscopic motion picture producers will appreciate it.

- Ray Zone

handheld shooting rig, was also called back into action as Camera Operator.

For *The Dark Country*, Penner had assembled a new, compact digital 3-D rig by building a small beam splitter incorporating two Silicon Imaging (SI) 2K camera heads and placing it within the gyroscopically balanced "bird cage" of Smith's AR. The SI heads have a resolution of 2048 x 1152 and deliver a direct-to-disk raw recording with over 11 f-stops of dynamic range. In addition, Penner had given the dual SI rig capability for dynamic variable interaxial and convergence operated by remote radio control. The interaxial and convergence can be changed on-the-fly while cameras are rolling and has a total range going from zero to just over 2 inches.

It is this capability, and the use of dynamically changing interaxial over the course of the 90-minute feature film, which made *MBV* easy to view in 3-D. With varying degrees of depth, the narrative is then enhanced by stereoscopy and frequently narrow interaxial values are used both for dramatic purposes and to give the eye muscles of the audience a bit of rest. The fluidity and mobility of camera movement the Paradise FX SI rig offers is unparalleled in stereoscopic cinema. And it is a very large factor in bringing live action 3-D "capture" up to something like parity with the flexibility that CGI 3-D movies have presented so far in digital 3-D cinema.

This advance has been reflected by commentary in newspapers such as the Los Angeles Times where the 3-D of *MBV* was reviewed separately in an article by Mark Olsen titled "3-D—without



3-D Technician Max Penner (left) and Camera Operator Howard Smith (right) prepare to shoot at night with the "AR" 3-D rig using two SI heads and a beam splitter.
(All stereos by the author)



Coraline and Mr. Bobinsky pose for a publicity still in front of the Pink Palace apartments in a theater lobby display. ©2009 Laika

the headaches" on February 17. "It's no exaggeration to say that among the stars of *My Bloody Valentine 3D*, writes Olsen, "is the process by which the film is rendered to appear three-dimensional." Director Lussier is quoted as

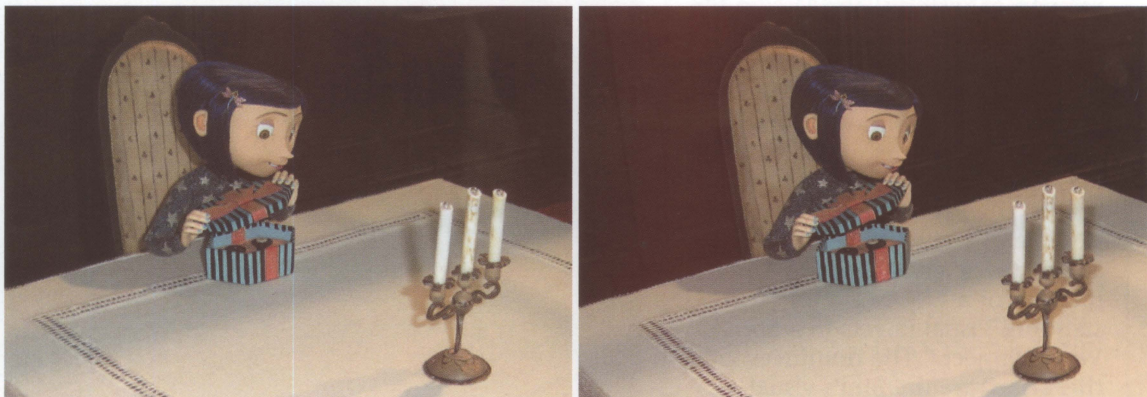
stating that "All the things that could give you headaches or stress are removed."

On a content level, *MBV 3D* is what it is: a horror film with graphic violence. But 3-D film

(Continued on page 27)

Coraline opens a strange gift at the dinner table of the "other" household in a theater lobby display.

©2009 Laika



Grand Canyon Adventure: River at Risk 3D to be Reintroduced for 2009

review by Lawrence Kaufman

Set against the majestic backdrop of the Grand Canyon, this film takes us on an exhilarating 15-day river-rafting adventure down the Colorado River. It features dedicated environmental advocate Robert F. Kennedy Jr. of Waterkeeper Alliance. Our other guides include eminent ethno-botanist Wade Davis, Kathleen "Kick" Kennedy, Tera Davis and Shana Watahomigie, a Grand Canyon guide and Native American of the Havasupai tribe, plus extreme "Team Teva" kayaker Nikkie Kelly. During the film Wade Davis documents the trip for his book, a companion to the film, sharing the same title.

This is Greg MacGillivray and MacGillivray Freeman Films' (MFF) first 3-D film. Their 35th film for giant screen theaters, it is a winner. In fact it won three Giant Screen Cinema Association (GSCA) Achievement Awards at the annual GSCA conference in September, 2008. The film won Best Cinematography, Best Marketing by a Distributor, and a Special Achievement in Filmmaking Award presented to Alan Markowitz of Visceral Image Productions and Tim Sassoon of Sassoon Film Design for the film's groundbreaking 3-D visual effects.

The film was nominated by the Motion Picture Sound Editors (MPSE) for a prestigious Golden Reel Award for "Best Sound Editing" in the Special Venue category. It was also recognized by the Visual Effects Society (VES) with a nomination for a VES Award for "Outstanding Visual Effects in a Special Venue Project." The nominees for this award are the film's visual

effects producer Alan Markowitz and visual effects team members Mark Freund, Lee Nelson and Josh Mossotti. The VES Award nomination was made in recognition of the film's main title sequence, a 2-minute sequence of animated bubbles interacting with live action shots filmed in 15/70mm.

Filming began with a brief press conference at the river trip launch

site at Lee's Ferry, near Page, Arizona on September 13, 2006. I received an invitation, but unfortunately I had already booked tickets for the World 3-D Film Expo II. The film was originally titled *Water Planet*, but as often happens, the working title morphed into one that is more inviting to the ticket-buying public. This being MFF's first 3-D giant screen film, they

The IMAX 3-D camera shooting Grand Canyon Adventure with Producer/Director Greg MacGillivray and Stereographer Doug Lavender. © MacGillivray Freeman Films 2009



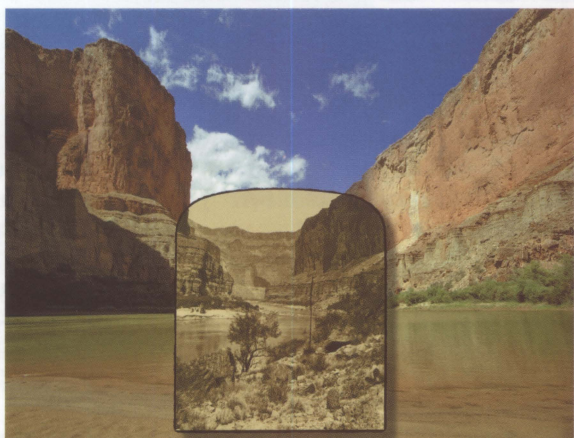
Grand Canyon Adventure's 3-D main title sequence involves two minutes of animated bubbles interacting with live action shots filmed in 15/70mm.

© MacGillivray Freeman Films 2009



Several stereoviews of the Grand Canyon are incorporated into the film, providing a then-and-now look at the river and a recognition of stereographic history.

© MacGillivray Freeman Films 2009



had originally planned to release two distinct versions a 3-D one and a 2-D version. They wisely made only one version, which can play equally well in 3-D, 2-D or on a domed screen. MFF has tracked films that were shot and released in the 3-D, 15/70mm format compared to films shot in a smaller format and released to Giant Screen theaters. The ones shot in 15/70 have performed with 225% bigger box-office.

Producer director Greg MacGillivray is a diver with a mission and a pledge to produce ten films about water conservation. This is his sixth. MacGillivray is also a 3-D fan, with a collection of vintage stereoviews. Several Grand Canyon views are even featured in the film. The film does have a message, but as one would imagine in a film from MFF, it is a very enjoyable 3-D trip down the Colorado River. Currently more than one billion people (one in five) lack access to safe drinking water and one third of all global diseases are related to poor water quality. As our population grows, we must conserve and that is the message of the film. It was released under

MacGillivray Freeman's Great Adventure Film® brand, a series of films based on real-life adventures in remote locations that celebrate discovery of the natural world.

MFF always builds in plenty of time to test its films prior to release and make any necessary changes to produce the most enjoyable film possible. *Grand Canyon Adventure* certainly benefited from this process. In addition to narration by Robert Redford, the music is a mix of classic Dave Matthews Band tunes with new compositions and arrangements by the band's bass guitar player Stefan Lessard and longtime MFF collaborator Steve Woods. The soundtrack is available on CD at IMAX theaters.

The restrictions to filming limited the time at each location and did not allow them to return to any spot once they had moved down the river, which made making a 3-D IMAX film even more difficult. MacGillivray admitted to taking some chances with the heavy 3-D IMAX camera. He decided to send the camera through the Lava Falls, one of the most difficult rapids in North America; risking

drowning this irreplaceable camera. But since these falls came towards the end of the trip, he figured they already had most of the story shot.

Grand Canyon Adventure opened on World Water Day, March 22, 2008 (March 14th in some locations) with plans to reintroduce the film at the same time in 2009. It set an audience record when it was screened at the Mountain Festival in Telluride, Colorado in a special digital 3-D presentation on Sunday, May 25th, 2008. The film drew the longest line in the festival's history. Six hundred got in to see it, but four hundred were turned away. *Grand Canyon Adventure's* screening was followed by an in-depth panel discussion on water issues of the American Southwest with special guests Dennis Dimmick, *Grand Canyon Adventure* science advisor Peter Gleick, Brad Udall, Azzam Alwash, Alexandra Cousteau, and Sylvia Earle. Water was the overall theme of the festival this year.

Grand Canyon Adventure was originally produced for exhibition in 3-D and 2-D IMAX theaters and

(Continued on page 21)

Stalking 3-D at the 2009 Consumer Electronics Show

by Lawrence Kaufman

The 2009 Consumer Electronics Show (CES) was noticeably smaller. With all the cutbacks and cost-savings put into place by the beginning of 2009, that would be expected. The decision had been made in 2008 to move the timing of the show back in the week—still the first or second week of January, but starting midweek and ending on Sunday. I believe this was done to increase the

attendance, hoping those people who couldn't get away from week-day jobs would at least make it for the end of the show. But a lot changed between January 2008 and January 2009. In fact things are still changing. Almost every day you can still read about companies laying off or reducing their staff or going under completely. Some post CES announcements include Pioneer Electronics

announcing it is exiting the TV business (and cutting 10,000 jobs), and Quantel announcing that it would not be exhibiting at the NAB (National Association of Broadcasters) show in April in order to divert the million dollars the exhibit would cost into its own research and development department.

(Continued on page 24)



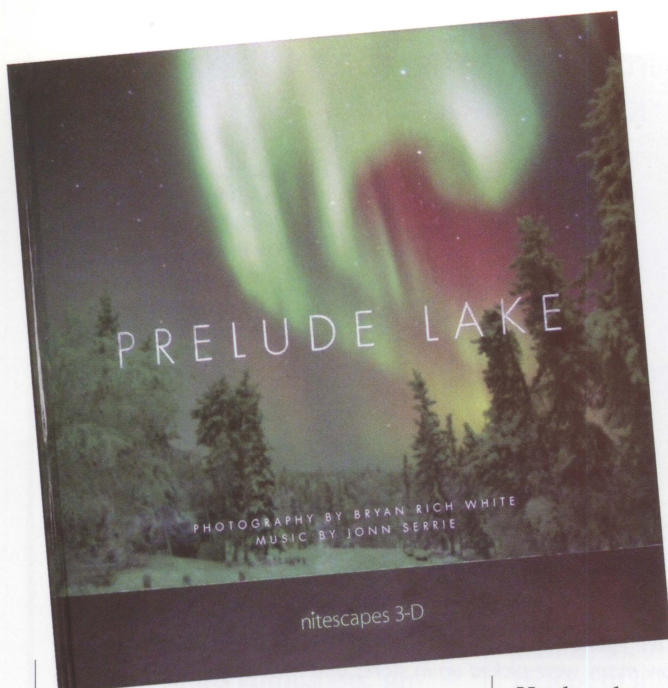
Game stations for nVidia's GeForce 3D Vision attracted eager gamers.

(Stereo by Lawrence Kaufman)



CES visitors wearing Real-D glasses watch a preview clip from Monsters Vs. Aliens at the Intel booth.

(Stereo by Lawrence Kaufman)



Lights in the Sky!

review by John Dennis

convention in Grand rapids were treated to the show "Nightscapes 3-D" by Byran White that included stereos of comets

Hyakutake and Hale-Bopp as well as several Aurora Borealis views taken in Yellowknife, NWT Canada. Now those Northern Lights stereographs and many more are available as full size views in White's book *Prelude Lake*, Volume one in a promised Nitescapes 3-D series.

Taken at Prelude Lake on the Ingram Trail (of the History Channel's "Ice Road Truckers" fame) near Yellowknife, these views were taken with a pair of Olympus OM2 cameras, mostly using Fuji Provia

film. Foregrounds of trees, snow banks or rocks are included in every image, with separations ranging from nine to twelve inches and exposures from 20 to 40 seconds. Illuminated by light from the auroras, the trees and snow provide an earthly anchor and multiple planes of depth for a dramatic visual experience. Each of the book's 75 stereos is accompanied by an enlarged (10" x 6.5") half on a facing page, with some blown up even larger on the 12" x 12" pages for maximum impact of the sky-filling lights.

I suppose those with only a minor interest in the Aurora Borealis could find the views repetitive, but each one is really quite different (representing an infinite

(Continued on page 23)

Prelude Lake

by Bryan Rich White, Nitescapes 3-D Publishing 2008.

ISBN 978-0-9820149-0-5 Hardback, 12.25" x 12.25", 167 pages, 75 color stereoviews, 75 color enlargements. Includes lorgnette viewer and music CD by Jonn Serrie. \$64.95 from Nitescapes 3-D Publishing, www.preludelake.com PO Box 631280, Highlands Ranch, CO 80163-1280.

"Northern Lights fill the arctic sky" from page 162 of *Prelude Lake* by Bryan R. White. Trees near Yellowknife, some made ghostly in this hyperstereo time exposure, frame stars and the multicolored Aurora Borealis © 2008 Nitescapes 3-D

nitescapes 3-D



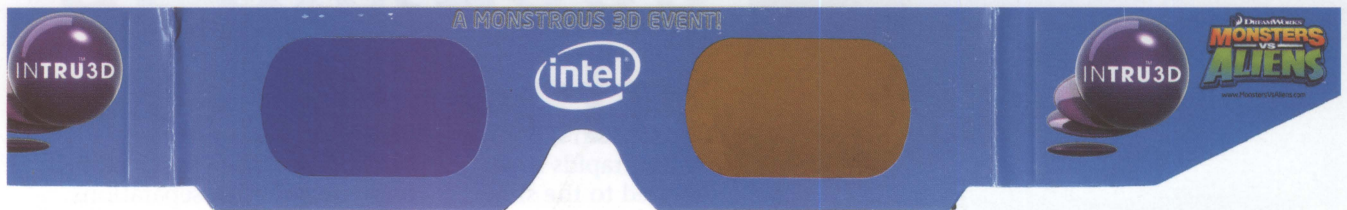
Northern Lights fill the arctic sky
Prelude Lake, NWT - March 2004 - #75
Bryan Rich White

nitescapes 3-D



Northern Lights fill the arctic sky
Prelude Lake, NWT - March 2004 - #75
Bryan Rich White

3-D in Code



The ColorCode anaglyphic process was mentioned a few years ago in these pages (SW Vol. 32 No. 2 page 27), but the concept got its big break this past February 1st when 3-D commercials for the new DreamWorks 3-D movie *Monsters vs. Aliens* and for SOBE Life Water, employing ColorCode technology and glasses, were shown during the Super Bowl. This was followed by a ColorCode 3-D broadcast of the television series *Chuck* on the following night.

Although the Danish company behind the process has been active since 2004, relatively few 3-D enthusiasts had seen it in use on a projection screen, computer screen or TV screen before the February broadcasts. Internet chatter in the days following ranged from acceptance to clearly negative thoughts regarding the process, with much discussion about the ideal models of digital plasma receivers for the best experience. To be fair, even older, analog TVs revealed about as much stereoscopic effect as with past attempts at anaglyphic broadcasting. In many scenes, ghosting was minimal although an overall dark image impression coupled with some retinal rivalry was widely reported. (Sample videos and images seen on a computer screen are quite effective, however.) Seen without the glasses, the images looked less affected by color fringing than red/cyan or red/green anaglyphs—definitely one of the system's selling points with advertisers and producers.

Unfortunately, distribution and availability of the special ColorCode glasses was spotty at best and

Illuminated from both front and back, promotional ColorCode glasses from American Paper Optics reveal the dark blue/violet filter over the right eye and the much lighter amber filter over the left eye. Of the 130 million ColorCode glasses manufactured, it remains uncertain how many were picked up in stores and then actually worn for the Super Bowl and Chuck shows.

nonexistent in some areas. The paper viewers were supposed to be found near the Sobe Water displays in stores around the country, but were simply not to be found in many locations. Other stores left them in boxes on the floor or even in managers' offices—a strange approach to the distribution of free promotional items.

A unique and occasionally unsettling feature of ColorCode glasses is that they are effective for two completely different stereo viewing concepts—anaglyphic and Pulfrich. This is thanks to the very dark blue/violet (almost indigo) filter over the right eye. The transmission difference between this filter and the much lighter amber filter over the left eye creates an effective Pulfrich viewer, providing random 3-D effects whenever people or objects move at any speed laterally across the screen, or when the camera tracks laterally past

subjects. The effect is both unintentional and inevitable sooner or later in videos with much action, whether or not they also include anaglyphic encoding. Stills of course are unaffected, but the real irony here is that these very special anaglyphic glasses intended for an ad during the 2009 Super Bowl would have *also* worked for viewing the more extensive Pulfrich 3-D segments aired during half time at the 1989 Super Bowl! (See SW Vol. 15 No. 6 page 2.) Since it was Coca-Cola that sponsored 1989's "Be Bop Bamboozled" 3-D half time segment, distribution of the actual Pulfrich glasses was far wider and more efficient than for the ColorCode glasses this year. The DreamWorks *Monsters vs Aliens* 3-D trailer can be seen at: www.colorcode3d.com/gallery along with other video and still examples of the process.

Binocular Vision

The first off-the-shelf digital stereo camera has been around for a while now, but we only recently obtained a sample image pair produced by the 3D VuCAM™ from StereoVision in Altadena, CA. The camera is integrated into a pair of functioning binoculars, but unlike other such digital devices,

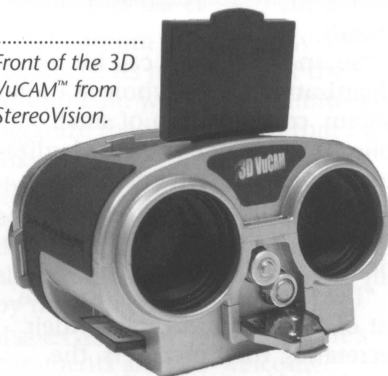
images from both lenses are recorded. These are stored as stereo pairs in JPEG or RAW file formats and can be transferred to the PC through the USB port or a compact flash card. The captured images can be viewed immediately in 2-D on the 3DVuCAM's™ pop-up trans-reflective LCD display.

.....
Sample pair from the
3D VuCAM. Cardboard-
ing is to be expected in
any telephoto stereo,
but the partial solution
offered by wider lens
separation isn't
available here.
.....



Obviously not for documenting birthday parties or scenics, StereoVision suggests the unit to hunters, law enforcement agents, travelers, sports enthusiasts, sur-

.....
Front of the 3D
VuCAM™ from
StereoVision.
.....



veyors and birders. The camera features 3.1 Megapixel image resolution, 8x magnification, auto or manual focusing, a tripod socket, a 15 foot to infinity viewing range, and a 128 MB flash memory slot. It holds 100 stereo pairs at high resolution or 300 at low resolution and operates on two AA batteries. The field of view is 6.5 degrees (340 feet at 1000 yards) and the lens separation is only three inches, so depth will be limited at distances for which binoculars are normally used.

The 3DVuCAM retails for \$999.95 and can be purchased directly from www.3dbinoculars.com or by calling (626) 296-6292.

River at Risk 3D

(Continued from page 17)

was converted from 70mm to digital 3-D by DKP 70MM, Inc. in Santa Monica. The high-altitude Teluride screening made cinematic and technological history by becoming the world's highest-ever showing of a digital 3-D film presentation. The elevation in Teluride is 8,750 feet above sea level. The previous high-altitude record for a digital 3-D showing is Park City, Utah, with an altitude of 6,900 feet.

The MacGillivray Freeman Films Educational Foundation provided additional funding for the film. A not-for-profit organization established by MFF to produce and fund educational giant screen films and companion programming that promotes greater awareness and preservation of our planet's environmental and cultural heritage. The Foundation also provided grants to theaters to host under served students at screenings of the film.

Teva, a footwear company that MFF first teamed with in 2005 for "Mystery of the Nile" is the presenting sponsor of the film. Teva launched a multimillion dollar marketing and promotional campaign to support the film launch. Teva is continuing to promote the film's 2009 openings, most notably with a full-page ad in the January/February issue of Women's Health magazine. Kohler is a supporting sponsor and had many tie-ins including low-flow water

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3D Weekend A Preview of NSA 2010

This year's 3D Stereoscopic Weekend event in Ohio will be held at the same facility to house the 2010 NSA convention. The seventh annual NSA Eastern Midwest Regional Meeting and 3-D Stereoscopic Weekend, sponsored by the NSA and the Ohio Stereo Photographic Society, will be May 1, 2, and 3 at the Sawmill Creek Resort and Conference Center, 45 minutes west of Cleveland, Ohio. (400 Sawmill Creek Dr. W, Huron, OH 44839 www.sawmillcreek.com)

An auction featuring a large View-Master collection, stereoviews, photographic images and more will take place Friday evening, May 1. Saturday will include a Sales/Exhibit room open 8:00 AM to 4:00 PM, a Stereo Theater with morning and afternoon sessions, and a 3-D film that evening at the Cinemark theater in

Sandusky. A tour of Cleveland Stadium in Cleveland, Ohio is scheduled for Sunday.

Basic registration is \$20.00. The Sawmill Creek Lodge rate for the 3D Weekend is \$109.00. (Call 419-433-3800 for reservations.) For registration forms and information, contact George Themelis, NSA Regional Director, 10243 Echo Hill Dr., Brecksville, OH 44141, (440) 838-4752, DrT-3d@att.net. All forms and checks go to John Waldsmith, PO Box 83, Sharon Center, OH 44274, (330) 239-2212, vansywalsy@aol.com. ☐☐

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.

THE SOCIETY

News from the
Stereoscopic Society of America

Ray Zone

13th International SSA Exhibition

Dennis Green, Chair of the 13th International SSA Stereo Card Exhibition, has announced details for entry. The entry fee is USD \$8.00, which includes return of entries by First Class Mail to USA and Canada, and Small Packet Air elsewhere. Send entries to Dennis Green, 550 W. Webster, Ferndale, MI 48220. Checks must be in US dollars and made out to Dennis Green.

Judges this year are David Allen, Lynda Nygren and H. Lee Pratt with Barbara Gauche serving as Alternate Judge. Closing date is July 3 and the exhibitions will include the NSA Convention in Mesa, Arizona from July 9-12, 2009 and the Detroit Stereographic Society, Livonia, Michigan, September 9, 2009.

To enter email Dennis at:
DennisGreen@comcast.net or phone
(248) 398-3591.

Alpha Folio Update

"The Alpha folio is still thriving, with six domestic and five overseas boxes (to New Zealand, Australia, England) circulating to our members," writes Ken Luker, Alpha Folio Secretary. "These eleven packets make it possible to distribute arrivals across the year, separated by about one month between boxes. In practice, the average between-box interval tends to be more like two to three weeks, with a longer gap somewhere in the middle.

"Unfortunately, the number of people in Alpha has greatly fallen, as members have for various reasons become inactive. Fourteen photographers have disappeared from our circuit in the past seven years, leaving only eleven people to look at this amazing variety of stereo slides that arrive each month. Of the fourteen, four have died, ten have decided to stop for other reasons: some because of the seduction of digital methods for which they haven't found a way to

translate into film transparencies, some for lack of time, etc.

"But for those who still have a collection of slides that have been taken on film, or who have (like me) begun to transfer selected digital images to film using a film recorder, this Alpha circuit might be for you. It is a 'going concern' and doesn't have the problem of trying to start up from scratch. Alpha needs more members!

"As secretary of the Alpha Circuit, I invite all NSA/SSA members to join the Alpha group, whose history goes back to the beginnings! All it takes is a membership in SSA and the willingness to view a box of slides monthly, make comments on the wrappers in which the slides are enclosed (as feedback to the takers), remove your slide and add another, and then mail the box in a timely way to the next person on the list. It's a great way to get your own work in front of an appreciative and helpful audience, and it can spice up your own stereographic acumen and juices.

"Consider that Alpha 'might be right for you.' The original participants may not be still here, but like Washington's apple-tree hatchet which has had nine new handles and three new heads, it is still the 'same group' that has been around for many, many decades. New folio members are welcome!"

SSA Online Folio

Shab Levy, Online Folio Secretary, writes, "Thank you, Ken, for your appeal to join Alpha and/or other circuits. Perhaps it's time for SSA to consolidate its many folios into a smaller number, which would make them more diverse and perhaps easier to manage.

"Regardless of your appeal, film folios will eventually disappear altogether because of the convenience of digital folios online. No need to tell me that these don't compare in terms of quality, you would be preaching to the choir. But having been secretary to many folios for SSA, ISU and other orga-

nizations in the past, one thing that most beginners in folios need is less confusion and more streamlined organization of folios.

"Although I am the secretary of the SSA-Online folio, I am not necessarily pushing a total conversion to online digital, and I definitely believe there is still room for film based folios, but the easier we can make it for people to enjoy these, the slower their disappearance will happen, though eventually, probably not more than five years from now, all film based folios will be a relic of the past, as sad as it sounds.

"So, in summary, I call for re-organization of the whole SSA folio system, consolidation of small folios into larger ones, standardization of presentation and logistics, and one of the most important issues—a better and more accurate method of reporting.

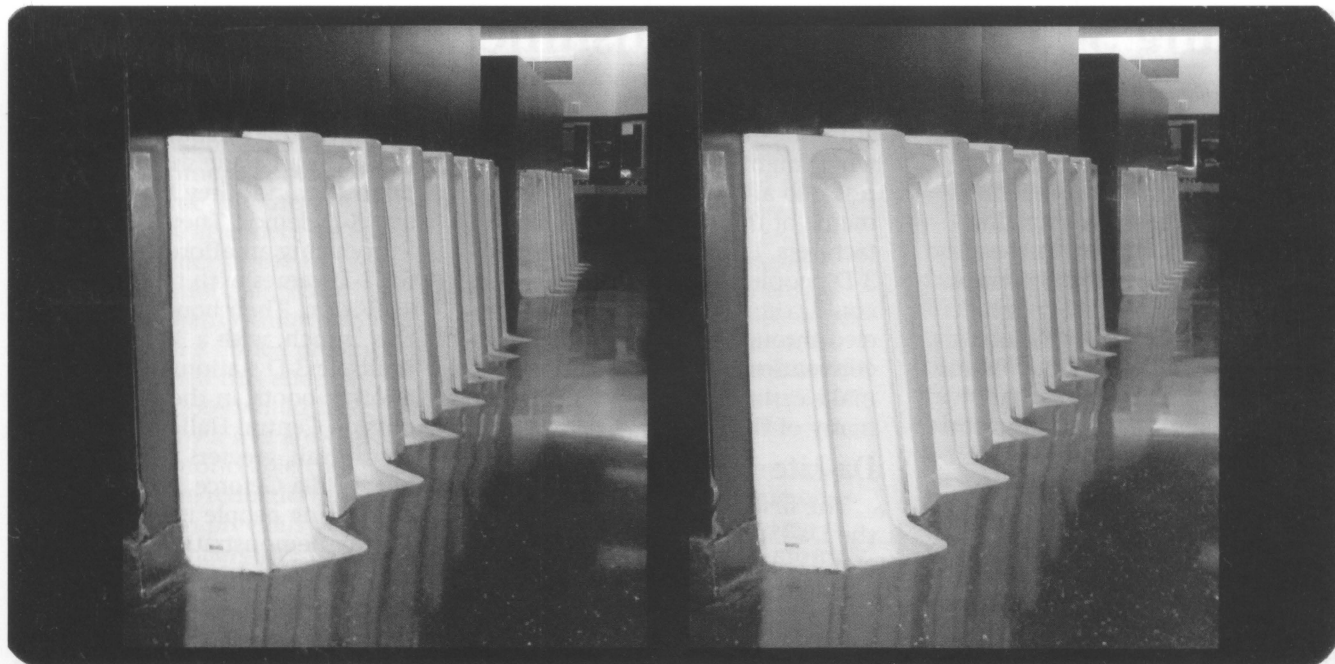
"I would like to see a complete list of all the current folios, their secretaries, their members, the number of boxes in each, etc. All this information should be the first step to my suggestion above, which would lead to the final goal.

"This forum provides the tools to store and display such data easily in the FILES section of the home website:

<http://tech.groups.yahoo.com/group/StereoscopicSocietyofAmerica/>

The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to meet the needs in each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and has been examined and commented upon by the other members, is removed and replaced with a new entry. The folio then continues its endless travels around the circuit. Many long distance friendships have formed among the participants in this manner over the years.

Stereo photographers who may be interested in Society membership should contact the Membership Secretary, Les Gehman, 3736 Rochdale Dr., Fort Collins, CO 80525, (970) 282-9899, les@gehman.org



The Speedy Mike Folio features black and white stereoview cards. The entry seen here from a recent folio is by Harold Jacobsohn and is titled "Dreamscene." Not surprisingly, Harold is a urologist and he notes that he saw this "amazing scene" at the Museum of Science and Industry in Chicago.

"The forum has currently 157 members. As moderator of the forum, I am willing to volunteer to organize the information that I am asking for, and also to "clean up" the forum by testing who is still active on it. However, in order to do that, I need the information about the folios sent directly to me by the different secretaries: shablevy@comcast.net "Everyone's comments are very welcome."

How to Contact the SSA General Secretary

Ray Zone is the General Secretary of the Stereoscopic Society and in that position is responsible for production of this column in *Stereo World* magazine and, according to the Membership Rules of

the Society, is also "responsible for trying to keep the Society functioning effectively and harmoniously." Folio secretaries and any member of the NSA interested in the SSA is encouraged to contact Ray via email at: r3dzone@earthlink.net. ☐☐

Lights in the Sky! (Continued from page 19)

variety of constantly changing patterns), with those reproduced in the book a tiny fraction of the over 4,000 stereos of the lights the author has taken in recent years. Naturally, the slight hyperstereo effect provided by the separation used doesn't affect the sheets and swirls of light themselves. Capturing those in effective stereo would require synchronized cameras separated by at least 1.5 to 2 miles as the lights are about 50 miles up, and in most cases far off toward the horizon requiring even greater separation. We can hope that a later expedition involving a larger crew and radio contact between volunteers aiming wide lenses at interesting formations above open areas will lead to a later book in the series.

Bands of light in yellows, greens and reds are seen through and above the trees in nearly every imaginable combination of color and pattern in every direction. (In *Yellowknife*, you can point your cameras south and get as dramatic a light show as looking north.) The curtains of light reaching far beyond the coverage of the widest angle lenses are impressive enough, but some narrow to single, twisting shafts of light like glowing tornados sweeping through the woods. Others appear to hug the horizon, brighter at the bottom. When these are red, the impression is that of a distant volcano seen through the forest. Most amazing of all are the huge spiral or loop formations that fill the sky, as well as the intriguing gaps in otherwise solid curtains of light

through which the stars of the clear night sky can be seen. One loop formation takes the shape of a perfect lasso, the ghost rider holding the other end of the rope invisible somewhere over the pole.

A lorgnette viewer is included in a pocket in the heavy back cover, but below that is a first for a book of stereoscopic images. The music from the soundtrack of the digital projection show is included on a CD for listening while you leaf through the book! It's from the album *Century Seasons* by Jonn Serrie, a Grammy nominated composer of electronic music whose work has been heard on the Discovery channel, PBS, and in the Hayden Planetarium and an IMAX film of Hubble images. The description "space music" was used in the

(Continued on page 26)

Stalking 3-D at the 2009 Consumer Electronics Show

(Continued from page 18)

CES has the distinction of having hosted the largest convention at the Las Vegas convention center. It's still the largest, only smaller than past years. CES painted a rosy picture of a successful convention. More than 2,700 global companies, including 300 new exhibitors, unveiled an estimated 20,000 new technology products across 1.7 million square feet of exhibit space. The 2009 CES was held January 8 through 11 and every day in most newspapers there were articles about electronics of the future, many mentioning 3-D HD television. Total attendance was estimated at more than 110,000, down from 2008's verified attendance of 141,150. We found the crowd to be a little light, with long lines only at the buses to the Sands Convention Center. The Sands also hosted the Adult Video News (AVN) Adult Entertainment Expo, where exhibitors were down 11% and fan attendance was expected to fall as much as 20%.

The hot topics of this year's CES were 3-D and IPTV (Internet Protocol Television). Other excitement was centered around Sony's flexible OLED (Organic Light Emitting Diode) display, Yahoo's TV Widget, LG's watch phone and a 1/3 inch thin energy efficient Plasma HDTV. Celebrities were on hand, including Tom Hanks, Alex Trebek, Jeffrey Katzenburg, Jimmy Fallon, Stevie Wonder, Counting Crows' Adam Duritz, Usher, Reggie Jackson, Dr. Oz and Ludacris.

Many companies were announcing their CES 3-D TV presentations, but most of what was shown was in a prototype stage or top-secret behind closed doors. I always find CES to be like a treasure hunt. If you search the CES database for 3-D, you come up with very few hits. Many major companies in the past few years have had a presentation in their booth, but since it is a future application, they rarely promote it. This year things seem to be changing, yet most are still predicting the reality to be twelve to eighteen months away (which likely means two to three years).

There were no real introduction

announcements, just peeks into what might be going on in the research and development departments of the key television manufacturers. Luckily, I ran into several 3-D people and friends who I could compare notes with as I traveled through all the halls of the convention center. This helped make certain I hadn't missed too many of the 3-D presentations.

Da-Lite

The first 3-D booth I visited was the Da-Lite 3D Virtual Grey Theater. Da-Lite's theater presented its 3D Virtual Grey screen designed exclusively for passive stereoscopic 3-D front projection. They also mentioned their Virtual Black rear-screen material during the presentation which included two digital projectors and footage provided by Lightspeed Design Group. Card-board polarized glasses were handed out as you entered the theater. Weeks after CES, Da-Lite contacted the attendees who visited their theater to remind them of their visit, modestly writing "it was Da-Lite Screen Company who actually had the best demonstration."

nVidia

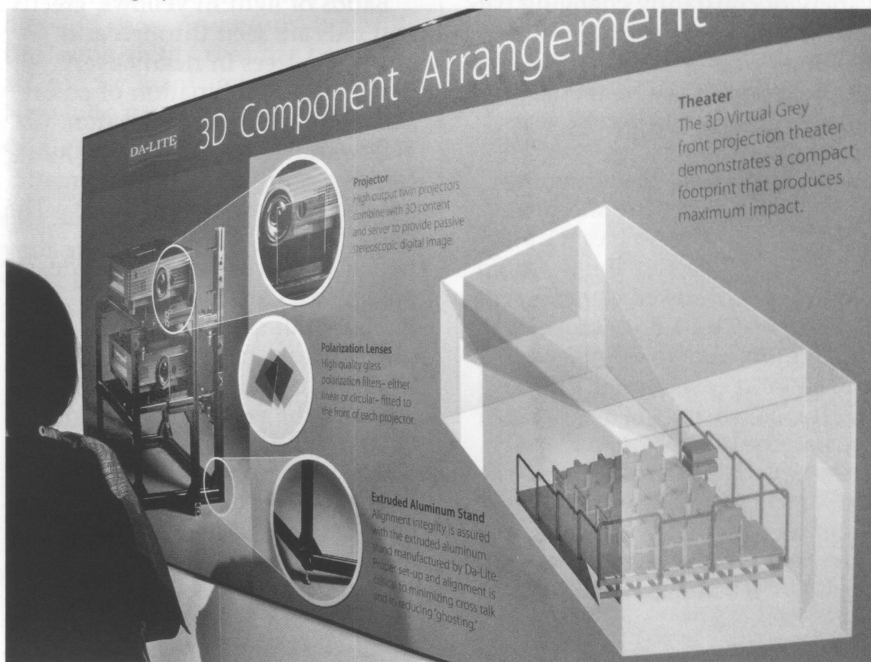
nVidia has been providing 3-D solutions for some time and they

have even had a couple 3-D demos at some past trade shows, but more often than not they have not had any 3-D demos. They are finally introducing an affordable solution for 3-D games with their Geforce 3D Vision. Their booth reflected this launch, with a 3-D theater and multiple 3-D stations set up, plus another booth in the main hallway outside Central Hall. As I entered South Hall, greeters were handing out nVidia Geforce 3D Vision flyers and telling people when the next theater demonstration could be seen. The ten minute presentation was run every half hour. Around the booth you could experience Geforce 3D Vision on one of several monitors or play Guitar Hero on a large screen. The theater featured a single projector provided by Lightspeed Design Group and an assortment of stereo images including art from Abe Perlstein (see SW Vol. 31 #6, pg.16.).

Panasonic

Panasonic demonstrated Full HD 1080p plasma displays connected to special Panasonic-developed Blu-ray Disc players capable of playing back 1080p 3-D Blu-ray Disc movies. They are also using the technology to reinforce a commitment to plasma display tech-

Booth graphic for the Da-Lite 3D Virtual Grey Theater. (Photo by Lawrence Kaufman)



nology, claiming plasma offers one of the best ways to present 3-D images in actual Full 1080p resolution.

Panasonic had one of the largest and most prominent booths of the show. It was probably the first booth visible to attendees entering the main entrance of the convention center central hall. Their multi-display main exhibit was run constantly with a filmed presentation. In years past this and many other presentations would have been overseen by a live announcer but one of the noticeable cutbacks this year was the reduction in live presentations. In previous years there were also many live models showing off newer cameras but this year the cameras were simply aimed at test patterns and static displays.

Panasonic invited you to take a survey of their products and nicely rewarded attendees with a lenticular photo frame. They had a really first-class 3-D HD TV theater set up, actually two theaters which required tickets to enter. Tickets were free, but you had to wait in line for a ticket for a specific show time. There was a pre-show video which included James Cameron. That might not seem so shocking, but it was to me. I know he is 54 years old, but perhaps he's working too hard on his next 3-D film *Avatar*, because he looks at least 65 in this video. Panasonic had a PACE 3-D Fusion camera on exhibit between the A & B theaters.

The Panasonic 3D HD Plasma Home Theater System was a very nice presentation. Unfortunately the footage was more of the same stuff you could see at most of the other 3-D presentations. The theater did not include a noisy air conditioner as several of the other theaters did, so you could hear the presentation, but you were likely to start perspiring before it was over. To quote their handout:

True color. True realism. True amazement. Immerse yourself in a vivid world of action and engaging cinema-quality 3D entertainment with Panasonic's new True 1080p Full HD 3D system. This goes well beyond conventional 3D. Previous 3D entertainment lacked the ability to deliver true High Definition picture quality in 3D due to lack of bandwidth in transport and the limited capacity of the storage. Panasonic's 3D Full HD technolo-

gy combines exciting core technologies developed by Panasonic to evolve 3D to a truly impactful viewing experience.... The system incorporates a 103-inch Plasma television and a Blu-ray Disc player that plays back Blu-ray discs onto which 3D video (consisting of left and right sided 1080p Full HD images) are recorded. Full HD processing occurs on both the left and right sided 3D images in every single process - from recording, playback and display. With a special pair of glasses, the viewer is able to experience authentic 3D images with twice the volume of information as regular Full HD images. To see it is to believe it.

Strong January television sales helped retailers regain some of their footing and reduce some of their glut of flat panel inventory. Unfortunately in February, Panasonic announced that due to the global slump and a strong Yen that makes Japanese products less attractive to importers they were forecasting a \$4.3 billion loss for their fiscal year that ends March 31, 2009. They were preparing to cut 15,000 jobs which was about five percent of their work force.

Sony

Sony chairman and CEO Sir Howard Stringer gave the opening day keynote speech, part inspirational and part sales pitch. The 3-D part, introduced by Jeffrey Katzenburg, was a preview of *Monsters Vs. Aliens*. Tom Hanks joined in and made certain to push his upcoming Sony film *Angels & Demons*. Sony's exhibit space included a set for *Jeopardy!* which became the first TV series to tape at CES. Alex Trebek and the whole *Jeopardy!* crew shot eleven episodes celebrating the 25th anniversary of the show. The customized set included a game board featuring 36 of Sony's latest HD-LCD monitors as well as OLED technology and other Sony design innovations.

Sony participated in the Las Vegas presentation of the January 8th 3-D broadcast of the college football's BCS Championship, which was also shown at 150 digital theaters around the country. The three 3-D displays in their booth were playing constant content and could be viewed with Real-D glasses. The displays were all taped up, so you could not see what they actually were. When asked about them, the representa-

tives gave various answers that mainly boiled down to saying they were working on 3-D ideas and this might be a product that they develop in the future.

LG Electronics

I checked out the LG booth, because last year they had a nice autostereoscopic display (glasses-free) that they were promoting for advertising. LG's chief Technology officer Woo Paik called 3-D TV the next big wave coming to the consumer electronics industry. LG is working closely with broadcasters to develop standards which can bring the best possible products to consumers. LG is also developing a 3-D chipset that will be integrated into LG displays, anticipating all the 3-D formats.

LG had four different 3-D exhibits in their booth. The autostereoscopic setup was similar to last year's display. They are supporting both LCD and PHP (Plasma) so they had one of each set up playing 3-D content, both requiring a different type 3-D glasses. The LCD display was 55 inches and the Plasma was 60 inches and both looked very nice. They also had a small 3-D theater set up with 3-D projectors. Unfortunately there was a little too much light coming into the theater causing a glare on the screen. The content was nice, part of *U2 3D*, which in this small theater really made you feel like you were in the show. A 3-D cartoon that I had not seen before (finally some original content) was titled *Tree Robo*.

Samsung

In 2008, Samsung introduced the world's first 3-D ready Plasma TV and also several very thin displays at their large 'no photography' booth. This year you could photograph anything and they had several 3-D displays, from small ones for games to large Plasma screens for movies and games, plus 2-D to 3-D live conversion demos that worked very well, one for movies and one for games.

Intel

Intel, excited about their partnership with DreamWorks Animation for the upcoming *Monsters Vs. Aliens* had the preview clip playing on a display that required Real-D

glasses. They had to explain that they weren't demonstrating a product (just as with the Sony demo, all the logos on the monitor were taped over), just promoting their partnership with Dream-Works Animation.

TDVision Systems Inc.

TDVision continues to promote itself and its 3-D products. At CES they had at least five different 3-D displays, including Full HD 3D 1920 x 1080p per eye Stereoscopic for Blu-ray and broadcast. Their booth was not covered to increase the darkness, but the displays looked great and just as the Panasonic booth had a 3-D fusion camera on display, they also had a 3-D HD camera set up on exhibit.

iz3D

iz3D had several 3-D games fired up and ready to experience. Their room was open to the public and everyone was invited to check out the ultimate 3-D gaming experience. See iz3d.com for more information.

Minoru 3D Webcam

Debuted in December 2008 and on exhibit at CES, the new software now supports anaglyph and side-by-side (see SW vol. 34 #3, pg. 29).

Inlife-Handnet Co., Ltd.

Inlife from China had a small booth in the South Hall with the newer version of their 3-D Digital video camera and player (see SW vol. 34 #3, pg. 29). They promised a still 3-D digital camera, but not until after Fuji has come out with theirs. They also debuted their 3-D Digital photo frame offering 800 x 480 pixel resolution.

Pavonine Korea

At the 2008 CES show, Pavonine displayed their Miracube 3-D display at their booth in the South Hall. At the 2009 show, they had moved into the International pavilion area in the Hilton convention center. They have several superior 3-D LCD displays which they have been developing since 2001.

Redrover International

Redrover from Japan had several displays in their small booth in the International pavilion in the

Hilton, adjacent to the Las Vegas Convention Center. Their True3Di monitors come in 8", 8.4", 19", 24" 26", 32" and 40". They can change between 2-D and 3-D with a touch of a button. In addition to 3-D monitors, they have a 3-D microscope system, a 3-D projector system, a 3-D docking station, 3-D software, a 3-D game machine and a 3-D animation studio in Canada.

Soyo

The Soyo-Honeywell booth advertised "3D TV is here! See the TV of the future today." What they were presenting was a real-time 2-D to 3-D conversion that really isn't ready for prime-time. I was told the conversion was real-time and based on colors. What I saw were outdoor shots that were riddled with headache causing pseudoscopic scenes.

Dolby

Dolby had a large booth featuring numerous items, but the 3-D presentation was behind closed doors and only for invited guests.

Missing 3-D Demos

Toshiba was present, but without anything 3-D. In the past, they had presented some impressive autostereoscopic displays (see SW vol. 31 #6, pg. 28). DLP/Texas Instruments had the most impressive 3-D HDTV booth in 2008, but nothing for 2009. Phillips had several of their autostereoscopic WOW displays at the 2008 CES, including an impressive nine-display demo (unfortunately display #4 was not working) and even though they had just introduced an improved display, they did not have any-

thing at the 2009 CES show. Philips had introduced their 56" Quad Full HD autostereoscopic LCD display benefiting from a new rendering technique presenting 46 views on a 4840 x 2160 screen at the 3D Biz Expo in late 2008 and showed it again at the Stereoscopic Display Conference in late January 2009. Zalman had several 3-D monitors in 2008, but in 2009 their booth was listed in the directory but not actually present at the show. Hyundai Corporation didn't bring any 3-D displays, but when asked they said they would likely have some at the 2010 CES.

Not to be outdone, late in January, Blockbuster announced that it had hired a digital executive. The new SVP position will be responsible for creating user-friendly consumer applications, including interactive TV, 3-D video, digital audio and health and wellness products.

I was continually asked during the CES show which was the most impressive presentation that I had seen. The question echoed in my head, but since there was a lot of great 3-D to see it's hard to say. Panasonic's demo certainly was first-class. Sony's was great, because it had continual content with Real-D glasses and was easy to watch. LG Electronics' commitment is exciting. I came to realize I really appreciated the Real-D glasses over the IR glasses due to the problem of people passing in front of you and disturbing the 3-D presentation. I'm looking forward to next year's CES show. The dates have been announced as January 7 through January 10, 2010. ☞☞

Lights in the Sky! (Continued from page 23)

publisher's ad in a recent issue of *Stereo World*. For me, playing the CD while viewing the stereos didn't quite provide the same impact that the music had in a darkened auditorium with the images on a large screen, but it may enhance the book experience for some people - especially wearing headphones. (I know that certain music can acquire an uncanny and very subjective association with specific images. For some unknown reason, a view of Creede, Colorado in 1938

on a Tru-View filmstrip is solidly linked in my head with the tune "A Tribute to the Philosophy of James Estell Bradley" on the album *It Takes A Year* by guitarist William Ackerman. Go figure.)

At just over one foot square with 167 coated pages, *Prelude Lake* more than qualifies as an elegant and unique coffee table book. It needs adequate space and light for viewing, but the reward is well worth the effort. ☞☞

The Humans Are Coming!

The animated 3-D science fiction film *Battle for Terra*, scheduled for release May 1, 2009, tells its story of an alien invasion from the perspective of the aliens, whose planet is invaded by humans fleeing a dying Earth. Already honored for its environmental awareness themes and stunning animation at several 2008 international film festivals, the film was rendered in 3-D for its U.S. release.

The characters are voiced by Evan Rachel Wood, Luke Wilson, Justin Long, Amanda Peet, Chris Evans and Dennis Quaid. This is the first in a series of animated features produced by Snoot Entertainment, with Lionsgate and Roadside Attractions having U.S. rights to this first feature by short filmmaker Aristomenis Tsirbas.

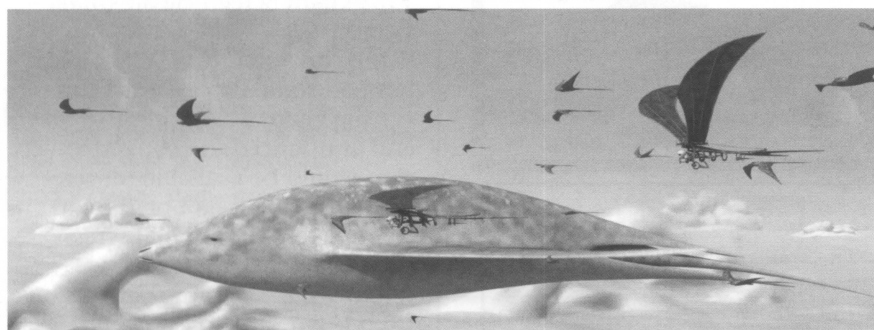
The story centers on alien teens Senn and Mala who live on the planet Terra, where peace and



A scene from *Battle for Terra*.

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A scene from *Battle for Terra*. © Lionsgate Films 2009 All Rights Reserved



tolerance long ago replaced war and weapons of mass destruction. But invading human beings fleeing a civil war and environmental catastrophe plunge Terra into chaos. When Mala befriends an injured human pilot, they each learn that the two races are similar, but only one will survive in a world of limited resources. 🎬

Shooting in the Dark (Continued from page 15)

aficionados may want to check it out if only for the excellence of the stereoscopic production.

Innovations with Machine Vision 3-D Cameras

For 3-D production of *Coraline*, director Henry Selick's stop-motion puppet tale based on the supernatural story by Neil Gaiman, Director of Photography Pete Kozachik with his team developed new stereo photography techniques based on the use of digital SLRs. Kozachik wrote about the production techniques of *Coraline* in the February 2009 issue of *American Cinematographer* magazine.

The MegaPlus EC11000, a machine-vision camera based on a 4K Kodak CCD sensor (36 x 24mm in size) offered features Kozachik found promising including the ability to double as its own video tap, a rugged aluminum body, Nikkor F mount and software-development documentation for custom user applications. "Because puppets hold still for multiple exposures," wrote Kozachik, "we

could shift a single camera left and right to capture both 3-D views." This digital "side-step" technique allowed for very narrow interaxial or interocular (IO) values.

"The big surprise was how little it takes to create a normal sense of roundness," observed Kozachik. Initially, the photography team reasoned that the IO values should conform to the distance between the puppets' eyes. "But to our surprise," notes Kozachik, "normal-feeling roundness in puppet close-ups ranged from 1-3mm IO, and in wide shots from 3-10mm IO." These subtle IO values make *Coraline* very easy to view on the big screen in 3-D.

The 3-D in *Coraline* was very well received by the press. With his February 6 review in the *Los Angeles Times*, Kenneth Turan opened his piece by writing, "The third dimension comes of age with *Coraline*. The first contemporary film in which the 3-D experience feels intrinsic to the story instead of a Godforsaken gimmick, *Coraline* is a remarkable feat of the imagination,

a magical tale with a genuinely sinister edge."

The intrinsic use of 3-D for the story in *Coraline* is largely attributable to Brian Gardner, who worked as a Stereoscopic Advisor on the project. In a recent post to the photo-3d@yahoo.com list Gardner wrote about his contributions to the stereo for *Coraline*. "I spoke to the Director and the D.P.," reports Gardner, "and then read the movie script and the initial storyboards." Gardner then made a "Depth Script, a graph of depth usage in the movie for each minute." The Depth Script plots the parallax values for all near and far objects in the shots as well as the "point of action."

In the story of *Coraline*, the main character inhabits two worlds, the "Real" World, in which depth was minimized, and the "Other World," which exaggerated 3-D. "For the 'Other World' scenes," wrote Gardner, "my notes were very detailed, and I was often rehired to do more of these

(Continued on page 31)

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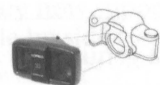
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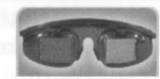
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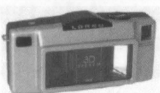
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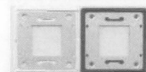


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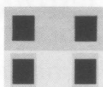


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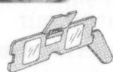
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River at Risk 3D

(Continued from page 21)

devices for the theaters and give-aways to patrons. Kohler hosted a series of events in 28 cities that featured special screenings of the film. *Outside Magazine* is a promotional sponsor, with a feature article and ads in the March 2008 issue.

Shortly after word that *Grand Canyon Adventure* would be featured at a new 3-D GS destination theater at the Grand Canyon, National Geographic/Destination Cinema announced that their 1985 Giant Screen classic *Grand Canyon: The Hidden Secrets* was being converted to 3-D. Nat/Geo has had some success with converting Giant Screen films to 3-D and announced the converted version would be available for rerelease in the first half of 2009 to Giant Screen and digital screen theaters. If it is successful, we might see many more conversions from them. (I enjoyed *Grand Canyon: The Hidden Secrets* when I saw it years ago. It is a well-made Giant Screen film, but I'll reserve my vote on the 3-D version until I see the completed film.)

In the first year of release, *Grand Canyon Adventure* has played in over 60 theaters. Box office by the end of 2008 was over \$10 million, making it the top performing new Giant Screen film for 2008. I highly recommend *Grand Canyon Adventure: River at Risk*—the film should not be missed. Like all MFF films the visuals and story are wonderful and truly worth the trip to the theater. See

www.grandcanyonadventurefilm.com.

MacGillivray Freeman Films is now completely committed to producing 3-D films and has these 3-D Giant Screen films planned:

- *Arabia 3D* - 2010
- *To the Arctic 3D* - 2011
- *Return to Everest 3D* - 2012
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NEW REVISED EDITION of John Waldsmith's "Stereo Views, An illustrated History and Price Guide" is available signed by the author, \$24.95 softbound, add \$2.95 postage and handling. (Foreign customers add an additional \$1.25.) Please note there is no hardbound of this edition. Mastercard or Visa accepted. John Waldsmith, PO Box 83, Sharon Center, OH 44274. Website: www.YourAuctionPage.com/Waldsmith.

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TOSHIBA 3-D camcorder, battery/charger. Brad Bishop, 7728 Boeing Ave, Los Angeles CE 90045.

WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

WILL PURCHASE STEREOS by Stiff, Pepper, Angell, D.S. Mitchell, Rodacher and Blanchard, Pollack (and partners), Coules and McBride, Melander and Carbutt of Dakota Images or other Dakota photographers. If you wish not to sell, I would appreciate good xerox copies I may know what images exist. Research continues. Robert Kolbe, 636 West 21st St., Sioux Falls SD 57105, (605) 332-9662.

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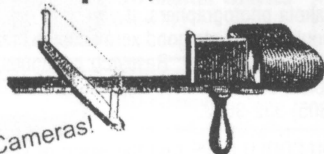
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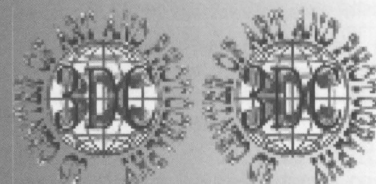
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Shooting in the Dark

(Continued from page 27)

detailed notes whenever there were changes to the movie, which is common. These notes were to all departments necessary (animation, lighting, set building, effects, etc.) and there were often notes for altering the storyboards to get better camera angles, character positioning, compositions, motion control and effects."

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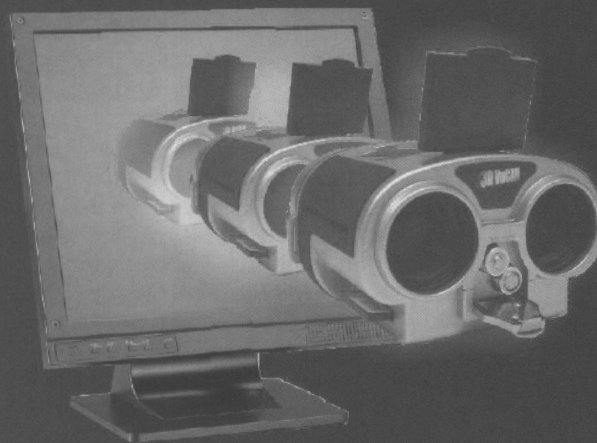
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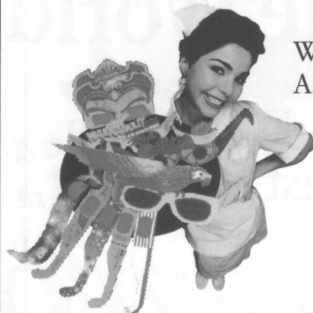
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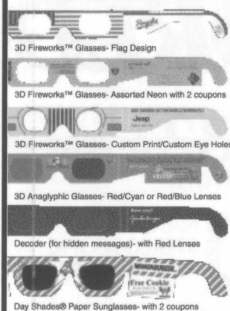
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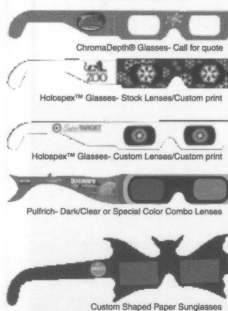
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← Left: Helene Leutner
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→ Right: The Young Velocipedist

← Left: Edward Stokes, who shot
Jim Fisk over
a woman.

→ Right: View from the wood car,
behind the locomotive
in full motion.

← Left: Tissue Genre View.

→ Right: General U.S. Grant

